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or characters are represented with a general truthfulness which shows that, although hastily written, the play has been carefully rehearsed.

Taken altogether, however, "Griffith Gaunt" can hardly be termed a success, and although for the sake of Messrs. Smith and Baker, who have labored well and earnestly for the public amusement, I sincerely wish it may become, so I greatly fear it will not. *Nons verros.*

Mr. Chas. Dillon's engagement at the Broadway Theatre has proved a decided success, the gentleman's efforts in the "legitimate" line proving fully equal, if not superior, to his celebrated personation of Belphegor, the only part by which he has heretofore been known to New York audiences. Mr. Dillon's style is truthful and natural; he does not indulge in the ultraisms of the colloquial school, but uses it judiciously, thereby striking a happy medium, which renders his acting enjoyable to a high degree. I have seen Mr. Dillon's performance of "Othello," "Belphegor," and "Louis XI," and in all the true artist stands prominently forward. His "Louis XI" is the finest, and his "Othello" is the poorest personation he has yet given us. In the latter there is too much evident elaboration and straining after effect, which stands out in strong contrast to the admirable Iago of Mr. J. W. Lanigan, a performance which carried the whole house by storm by its power and truth to nature. Some allowance must be made for Mr. Dillon, however, from the fact that he has been laboring under a severe cold since his arrival in New York, which displayed itself very often throughout the performance, giving to his voice a huskiness which marred many of the finest passages of the play. Mr. Dillon's "Louis XI" and "Belphegor" are both masterpieces of art. In the first he compares favorably with Chas. Kean (the greatest representative of the part now living), using almost all of that gentleman's "business," and introducing new "business" of his own, which is equally powerful and dramatic. From the rise to the fall of the curtain Mr. Dillon thoroughly imbues himself with the spirit of the part he is representing, and his power in this respect is fully exemplified in "Louis XI," wherein we are made alternately to shiver and smile at the cold blooded villainy and cunning hypocrisy of the wicked old monarch. Mr. Dillon is also, a thoroughly sympathetic actor, and carries the feelings of the audience along with him to a greater extent than many of the actors of the present day can boast of, thereby displaying himself to be a thoroughly great actor; for an actor to be sympathetic must be great. Ranting, mouthing, attitudinizing and exaggeration may split and delight the ears of the groundlings, but to the true lover of the drama, Mr. Dillon represents a school which renders the stage a school-room for the mind, rather than a show-shop to catch the fancy. Let us hope that this school will gain ground; it is the true, the only, school of acting which can ever become truly satisfactory to the thoughtful mind, and will, if persevered in, raise the drama to the position to which it properly belongs, but from which it has been remorselessly hurled by many so-called tragedians, and would-be sensational actors.

But I have run on so, on this my favorite hobby, that there is no space left for a thorough re-

view of the revivals at Wallack's—"The Rivals," produced last week, and the "Double Gallant" this. They are well-worn subjects, however, and it is hardly necessary to say more than that they have been both played in that admirable style which always characterizes the performance of the old comedies by Mr. Wallack's thoroughly excellent company.

SHUGGE.

For the American Art Journal.

DRIFTING.

Drifting out into the moonlight,
Heeding no longer the oars—
Hearing no longer the ripples
That break on the fast-fading shores.

Out from the land shade to brightness,
Out from the land cares to peace,
Till we glide from the world into glory
And float o'er a broad golden fleece.

Softly the leaves of the lilies
Tap on the boat, as we go;
And faint o'er the water is wafted
The loon's mournful cry, sad and low.

See how the lily leaves sparkle;
Jewels they seem in this sheen:
See the bright stars, like their setting,
Flash from below and between!

Sometimes this rapture of moonlight
Brings me a long yearning pain;
But to-night, with the glory—a mantle
Of Peace o'er my spirit is lain!

If through this pathway resplendent,
Heaven should break on our eyes—
Scarce could it add to the present,
Scarcely awaken surprise!

Ah! to float on thus forever—
Or in that group to the West,
Mooring our bark by the moonlight,
Find them the Isles of the Blest?

ART JOURNAL CORRESPONDENCE.

PARIS, Oct. 25, 1866.

MY DEAR MR. WATSON:

The musical world has been so barren of all that is interesting, that I really have not had the courage to make up a letter to you, which at the best could not be filled with anything but commonplace affairs—and even now matters are, musically speaking, very flat, the only circumstance of note which has occurred being the re-entree of Adelina Patti, who appeared in "Sonnambula" on the night of Oct. 2d, to a house crowded from pit to dome, the receipts exceeding 20,000 francs—judging from that night Adeleina certainly has not yet reached the zenith of her popularity. On the 4th Mme. Lagrua made her debut as "Norma"

with fine success. She is a fine artist; but being quite passeé, her voice lacks power in those parts where force is required. Her acting, however, is superb, and she sings with much style and finish. The début was a complete success. Patti made her second appearance in "Sonnambula" on the evening of the 6th, with her usual triumph. I am sure you would be surprised to witness the immense strides she has made since leaving America. Her voice is at least double in strength and volume, while her singing is wonderful. To me, she is more than perfect; her intonation being exact, accompanied with a clock-like precision of time; while her execution is something surprising. A circumstance has lately occurred with her which I believe is the *first* during her European career. On the night of the 11th she was announced to appear in "Crispino"—the doors were besieged by persons anxious for admittance, but were met with the announcement that *Patti was indisposed (and Lagrua also)*, therefore no opera would be given. To those who had previously procured tickets the money was returned. The facts were that Adelina had taken a severe cold while riding in the Bois de Boulogne, and Lagrua had also contracted a similar malady. The physicians would not grant Patti a clean bill of health until tomorrow evening the 16th, when "Crispino" is to be given *sure*. I am certain the Theatre will be jammed.

Great preparations are making here for the giving of Italian opera during the Exposition. There will be two companies; one at the "Italiens" and the other at I do not exactly know where. Are you not coming over?

Mrs. Van Zandt is engaged at the Royal Italian Opera's of Warsaw and St. Petersburg for six months from the 1st of November, and leaves here on Thursday next, the 28th for our destinations. She had an offer for three years but would not accept for more than six months at a time. The company is composed partly of Mme. Trebelli, the famous Contralto from Her Majesty's Theatre, London, and Signor Ciampi, the renowned basso from Covent Garden, London, &c., &c. Mrs. Van Zandt debuts in "Lucia," and afterwards sings "Marguerita" in Faust with Mme. Trebelli as Siebel.

Morensi has gone to Barcelona for three months, while Carozzi-Zucchi, Amodia, the baritone, and sundry other persons who were engaged by Mr. Grau, are remaining here "disponibile."

VIATOR.

ART MATTERS.

The Artist's Fund Society threw open the doors of the Academy on Thursday last for their Seventh Annual Exhibition. The Artist's Fund Society is an excellent institution and deserves all encouragement at the hands of the picture buying community; added to this, it is composed of some of the most distinguished painters of the country, and the annual exhibitions are uniformly excellent and praiseworthy. The present exhibition is acknowledged on all hands to be superior to any of the preceding ones and its interest is not a little added to by the large display of water color paintings. Water color is among the neglected arts of this country, and the Artist's Fund Soci-